

# THE BLUE ANGELS

"CANNERY ROW - BLUE"

PROD. NO. \_\_\_\_\_

CHRISTOPHER GALLU PRODUCTIONS

1040 North Las Palmas Avenue  
Hollywood 38, California  
HOLlywood 9-9011

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"Cannery Row - BLUE"

by

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"Cannery Row - BLUE"

FADE IN:

STANDARD OPENING

FADE OUT

FADE IN:

1 EXT. CANNERY ROW, MONTEREY - ESTABLISHING - DAY

2 EXT. ZEKE'S OFFICES - MED SHOT

The building is a converted fish processing plant. We see the sign: PACIFIC AND WEST NAVIGATION AND MARITIME SECURITY CO.

DISSOLVE TO:

3 INT. THE SECURITY COMPANY'S OFFICES - CLOSE SHOT - RADIO TRANSMITTERS - DAY

CAMERA PANS the transmitters showing the operators at work sending and receiving messages. The operators are both men and women. We catch snatches of their talk as CAMERA MOVES ALONG.

MAN OPERATOR ONE

Come in Black Cat two...this is WC 21375 in Monterey...yes, we read you... No, Mr. Powers is still en route from Mexico...

WOMAN OPERATOR ONE

Ten gurads needed on the dredges outside Honolulu Harbor...Mr. Powers orders immediate duty tour schedules...

WOMAN OPERATOR TWO

Calling the American Star in Manila Bay...the American Star in Manila Bay ...this is Monterey...home office calling the American Star...come in please...

MAN OPERATOR TWO

Alaska...Alaska...roger...have it all... will relay to Mr. Powers...security complete on mineral off-shore operations ...this is WC 56908, Monterey...home office....out....

Cont.

3 Cont.

CAMERA HOLDS on Man Operator Two...as he clicks switch.

ZEKE'S VOICE

(filter)

Black Cat Four calling home office,  
Monterey...Black Cat Four calling  
home office, Monterey...

MAN OPERATOR TWO

This is Monterey....over....

ZEKE'S VOICE

(filter)

Hello, Rod...this is Powers. How is  
everything?

MAN OPERATOR TWO

Fine, sir. Didn't expect you back  
so soon.

ZEKE'S VOICE

Any word from Williams in Alaska?

MAN OPERATOR TWO

Just radioed in. All operations  
completed.

ZEKE'S VOICE

Call him to report into Anchorage. I  
may want him to check in with Manners  
at the seal preserve...

4

INT. ZEKE'S CATALINA FLYING OFFICE - CLOSE SHOT - RADIO

PAN AROUND WITH below to reveal ZEKE.

ZEKE

First take this report for Mr. Welby  
in New York. From Powers, Pacific  
Security...returning from Mexico after  
finishing survey on your company's  
pier facilities...urge increased patrol  
force to stop pilfering and robbery.

ANGLE WIDENS to show PANO at the controls.

ZEKE

Detailed report will follow by mail  
but security measures now installed  
provide only temporary solution.  
expedited action necessary. Also  
suggest you...

4 Cont.

DONOVAN'S VOICE suddenly breaks in on the radio...

DONOVAN'S VOICE

(filter)

Mayday...mayday...Navy three oh six...  
calling air-sea rescue...Mayday...

Pano turns swiftly around from controls.

PANO

It's right on top of us.

ZEKE

Get their bearing.

DONOVAN'S VOICE

(filter)

Navy three to Navy four...Bertelli,  
how's your airspeed?...

BERTELLI'S VOICE

(filter)

Down to . Not enough left to  
make the coast.

DONOVAN'S VOICE

(filter)

Air sea rescue...our bearing is  
.....repeat....bearing  
is .

BERTELLI'S VOICE

(filter)

Looks a little wet out there. Don't  
think I'll ride her down.

Pano and Zeke look at each other then both start looking  
out...for a glimpse of the planes.

DONOVAN'S VOICE

(filter)

Bertelli....  
(no reply)  
....Bertelli...come in.

5 COCKPIT SHOT - BERTELLI

BERTELLI

Airspeed . Hope they've got  
this eject button greased.

(looking out)

Don't see a deck down there...do you?



5A INT. ZEKE'S CAT

PANO  
Zeke...three o'clock.

Zeke moves to try and spot the Angel.

PANO  
See him?

ZEKE  
Got him.

DONOVAN'S VOICE  
(filter)  
You won't be in there long enough to  
get your feet wet.

BERTELLI'S VOICE  
(filter)  
Always wanted to see how this seat  
ejected...Here goes.

6 EXT. JET - FLYING - (STOCK)

Pilot is ejected and camera watches him fall...until chute  
opens.

7 INT. ZEKE'S CAT

Zeke is watching.

ZEKE  
Take her down, Pano. One trick the  
Angels don't know...is how to land a  
jet on water.

8 EXT. ZEKE'S CAT

It starts to go down.

9 CAMERA WATCHES BERTELLI FLOAT DOWN TO OCEAN.

Zeke's Cat lands nearby and taxis up to Bertelli. He swims  
up to the pontoon as Zeke opens the door.

ZEKE  
Want a ride?

(OPENING TITLES)

(FIRST COMMERCIAL)

FADE IN

10 EXT. FISHERMEN'S WHARF, MONTEREY - ESTABLISHING SHOT -  
DAY

11 EXT. TASSONI'S RESTAURANT

DISSOLVE TO:

12 INT. TASSONI'S RESTAURANT - CLOSE SHOT - KITCHEN DOORS

as they open and TASSONI comes out with a heaping tray of hot food. CAMERA FOLLOWS him as he crosses through the busy restaurant to the table of Zeke and Bertelli.

BERTELLI  
(compliments Tassoni in  
Italian with a few gestures)

TASSONI  
(replies with a fulsome  
description of the rest of  
the meal to come)

He turns at the end of his Italian speech, says to Zeke, who is busy shoving shrimp marinara into his mouth:

TASSONI  
You understand what he says, Zeke?

ZEKE  
How do you make your marinara sauce?

TASSONI  
And the stuffed mushrooms.

BERTELLI  
But the fish, Signor Tassoni...it is  
a treasure.

TASSONI  
(beams)  
Zeke...you have saved the life of a  
brilliant young man.

BERTELLI  
Even on the Via Veneto, there could  
never be such a fish.

TASSONI  
It is a Monterey fish.

Cont.

12 Cont.

BERTELLI

A fish is a fish. It is the artist  
who knows what to do with it that  
counts.

ZEKE

More peppers?

He holds out a plateful to Bertelli, who takes a few.

BERTELLI

Thanks, Dad.

TASSONI

A fish is a fish, but without a fish  
what is the artist?

BERTELLI

You have a point there.

Tassoni sits down.

TASSONI

You think Mr. Powers saves only  
people? Why do you think he is  
such a famous man here? Why do  
you suppose when he walks down  
Fishermen's Wharf the people raise  
their hats? Fish, paizan, fish.  
Without him the nets would be empty  
and your plate there filled instead  
with Tassoni's raviola. Not that  
that is such a terrible thing.

BERTELLI

What's a marine security service  
have to do with saving fish?

Zeke pushes back from the table slightly with a satisfied  
sigh.

ZEKE

Two weeks of chili and beans in  
Mexico.

(looks fondly at the  
plate)

I enjoyed that.

BERTELLI

(curiously)

So...what's with the fish?



12 Cont. 2

TASSONI

They were gone. In the whole ocean,  
there were no fish. Just water.  
Waves and water. Tell him, Zeke.

He takes Zeke's arm as he is about to lift a glass of wine.

TASSONI

That day with Minna's father. You  
remember?

BERTELLI

(interested)

Minna?

TASSONI

If she was Italian, she would be  
Miss Italy.

BERTELLI

(to Zeke)

Go on, Dad. What's with the fish...  
and the girl?

Zeke leans over...picks up the plate of fish...then, after  
a slight beat:

ZEKE

What'd you call it...a treasure?  
Mr. Bertelli...you had it right.

SHARP CUT TO:

13 EXT. FISHING BOAT - CLOSE SHOT - DAY - (STOCK)

Thousands of fish going down chute out of nets. There is  
a roaring sound to sharpen the suddenness of the transition.  
We must get a feeling of great industry...men busy and  
working.

ZEKE'S VOICE

(narrating)

In Monterey...it's a pot of gold.

14 INT. CANNERY - DAY - (STOCK)

Processing of the fish. Again the impression of industry.

ZEKE'S VOICE

They even named a street after the  
cans it goes in.

15 EXT. FISHING BOAT - (STOCK)

SHOOTING out to sea as net comes up.

ZEKE'S VOICE

(narrating)

Thousands of people...millions of dollars. And all of it depending on a fish with a habit. As long as the salmon came in...Cannery Row was the garden spot of the Pacific.

Net comes up and it is empty.

ZEKE'S VOICE

(narrating)

But then...what no one ever talked about...what no one ever wanted to think about...happened. The fish disappeared.

DISSOLVE TO:

16 INT. MINNA'S THEATRE - DAY

MINNA is on the stage, directing some scene painters. Zeke enters theatre...watches her with interest and some amusement.

ZEKE'S VOICE

(narrating)

As for me...I'd been on a disappearance of my own. In the Philippines on a salvage job foul-up. My first day back in town, I thought I'd pay a neighborly call on Minna Salazar. But when you were with Minna...you didn't talk about fish.

Minna turns...sees Zeke and waves up to him in the seats.

MINNA

(to painter)

Paint those flats, will you, Roy?

She comes up the steps to meet Zeke.

ZEKE

Hi...how's show business?

Cont.

16 Cont.

MINNA

The P.T.A. from Carmel bought out  
the house for tonight.

ZEKE

After the show...then what?

In the rear, an old fisherman, MARIO, appears and looks  
around inquiringly.

MINNA

Sleep.

ZEKE

Who's going to protect you when  
you take the money to the night  
deposit?

He sees she is looking past him.

ZEKE

My company has an excellent  
reputation.

MINNA

(calls to the fisherman)

Mario?

Zeke turns to see the old fisherman...the latter now  
spotting Minna and coming to her.

MARIO

(apologetically)

I sorry to bother you, Minna.

(looking around)

You have some kind of circus here?

ZEKE

(laughs)

Watch yourself, Mario. You're liable  
to get hit with a seat. This is what  
they call a theatre in the round.

MARIO

I don't know, Mr. Powers. I no see  
something like this before.

MINNA

Did you want me, Mario?

Cont.

16 Cont. 2

MARIO

You come get your father. He going to get in trouble.

MINNA

Trouble?

MARIO

You come. Julio and the other men... they very angry with him. He want to go out in boat. Other men...say no.

DISSOLVE TO:

17 EXT. WHARF - MED. SHOT - JULIO, AND STEVE SALAZAR - DAY

JULIO is in his early thirties...native born. STEVE, Minna's father, is in his late fifties...a rugged, strong-faced man. They are surrounded by a crowd of fishermen.

STEVE

I use my boat thirty years here. Now you, Julio...you tell me not to go? Stay here...tied up like old woman...afraid?

JULIO

What's the sense of going out? The fish are gone...aren't they? All you'll be doing is wasting your gas.

STEVE

The fish come back. Maybe today.

JULIO

Not today...not tomorrow. And maybe not next year either. Stay here, Steve.

STEVE

(stubbornly)

Not right for fish not to come. Every year we find them.

JULIO

What about eight years ago? They stayed away two seasons.

STEVE

But they come back. They always come back.